

Course Descriptions Winter Quarter 2009

AHUM 1110: Discovering Literature: The Ties that Bind Sidra Wahaltere

With a focus on multi-ethnic literature of the United States, this course explores family as a site of conflict, alienation and duty and as a center for the formation of identity. In particular, we will devote significant attention to parent-child relationships. We will identify universal familial issues as well as those caused by race, religion, skin color, class and/or gender. Texts include novels as well as short fiction and essays by African-, Asian-, European-, Latino/a- and Native American writers. Course requirements: active student participation, two essays, one project, a final exam and reading quizzes.

AHUM 1110: Discovering Literature: Myth, Mystery, and Multicultural Literature Christopher Teuton

CLASS HOURS: M, W 10-11:50

This course introduces students to worlds inhabited by mountain spirits and the Monkey King, curanderas, time-traveling descendants of slaves, and a Lucifer that abandons Hell. As an introduction to the study of literature, we will consider the ways stories grounded in traditional belief systems – West African, Native American, Chican@, and Chinese – may push the boundaries of myth to create a fascinating new type of multicultural literature that speaks to today's American experience. Reading novels and graphic novels, we will study literature as a mode of inquiry, a way of approaching our deepest human concerns and developing individual and collective answers to questions of identity, belonging, meaning, and change.

Core 2403: Versions of Egypt Brian Kiteley

CLASS HOURS: T,Th 2-3:50

COURSE DESCRIPTION: This course is about relatively modern Egypt. The course is NOT about ancient or Pharaonic Egypt. In *Versions of Egypt* we will read foreign and native descriptions of Cairo and Egypt, beginning with French writer Gustave Flaubert's journals and letters home in the 1850s. The class will be a means of traveling to another country and culture.

COURSE PAGE: www.du.edu/~bkiteley/Core2403.html

CREX 1110-1: Cultural crossroads in the African Novel

Kenneth Usongo

Instructor: Kenneth Usongo

Office Hours:

Office: Sturm 499

Course Hours: 8-10

Classroom: Sturm

Email: kusongo@du.edu

Course Description

This course intends to encourage creative writing and critical thinking in students as they read African literature. A study of Postcolonial Literature, through the novels of Chinua Achebe, Ferdinand Oyono, and Kenjo Jumbam, aims to stimulate students to think, discuss and write from multiple perspectives: How do we as readers respond to the experiences of Okonkwo, Ezeulu, Meka or Tansa? Do we perceive their actions as motivated by cultural, personal or masochist drives? We will (re)create some of the actions of the tragic heroes, the salient concerns of these novels in the light of our respective visions of life. The overall goal is to generate new writings from students, inspired by interactive learning.

This course will fulfill the following objectives:

- show how theories of interpreting literature help in our understanding of meaning and the function of literature
- demonstrate how literature makes us understand different cultures
- improve on the writing, reading, and interpretation skills of students.

Main Texts

Achebe, Chinua. *Arrow of God*. London: Heinemann, 1974.

------. *Things Fall Apart*. London: Heinemann, 1958.

Jumbam, Kenjo. *The White Man of God*. London: Heinemann, 1980.

Oyono, Ferdinand. *The Old Man and the Medal*. London: Heinemann, 1967.

REQUIREMENTS AND GRADING

ATTENDANCE

Regular attendance, punctuality and active participation in class are strongly encouraged. This will be reflected in your grade. If you are sick or have an emergency, inform me as soon as possible. This is important because four absences will result in a grade reduction of your final grade in the class. In another domain, all assignments must be submitted on time because I will not accept late work.

CREX 1110-2: Borrowed & Derived Forms

Jen Tynes

Course Description

In this course we will be reading texts that use borrowed or derived forms-- for example, a memoir structured around the periodic table, a collection of poems that utilizes the Fibonacci sequence—as well as hybrid texts, which utilize more than one form. We will use these texts to generate our own “creative” writing as well as discussions about the relationship between “content” and “form” and the dynamics of constraint and improvisation. We will explore what creative expression means in terms of “the writer’s voice” and examine how borrowing constraints and forms helps us achieve our goals as writers.

CREX 1110-3: “Spectrality in Literature: Cultural Hauntings”

Nicole Coonradt

This course will examine the writer’s voice in terms of the use of the spectral in literature. Beyond acknowledging the pure entertainment value of a good ghost story, and the ability to identify the conventions thereof, students will employ a shared-inquiry approach to explore the possible rationale of the ghost story in literature by reading a sampling of fictional works that range from Shakespeare’s *Hamlet* to Toni Morrison’s *Beloved*, with a few short stories along the way. Companion pieces for each will offer possible methods of reading ghost stories, especially to situate them within their cultural/historical contexts. The course will focus on opportunities for creative expression in both writing and discussion-- the latter via large and small group. Students will engage in collaborative story-telling via discussion board to write a class ghost story and will also write their own individual stories with an option of modernizing or reworking a ghostly tale of their choosing. The term will culminate with a film in the genre.

ENGL 1000-1: Introduction to Creative Writing

Shannon Mullally

Course Description: This course will introduce students to different methods writers and artists have used to create their works of art. Students will use a variety of these practices to inform their own writing. Writing exercises and assignments related to the concepts explored in class and participating in workshops of students’ writing are a large part of the course. We will focus mainly on fiction and poetry as well as addressing forms that merge both genres. We will closely examine course texts to discover their underlying structure and logic as a means for students to cultivate their own writing styles. Through the ongoing conversation we create, students will investigate their own writing processes and build individual writing portfolios.

ENGL 1000-2: Introduction to Creative Writing
Andrea Rexilius

This class will explore relationships between film, painting, and literature, looking not at exact translations of one into the other, but instead delving into the inexact and often accidental via dialogue, response, and correspondence. Works we will read include *The Nature of Things*, by Francis Ponge, *Street of Crocodiles* by Bruno Schulz and *The Ballonists* by Eula Biss. Films will include excerpts from *The Life of Birds*, Stan Brakhage, Charles and Ray Eames, Edison, and Jean Painleve. Students will be expected to engage in a workshop environment, discussing required readings and other students' creative work with an eye on how these works were constructed contextually. Major assignments include weekly creative responses to required texts and / or films, a presentation, and a final writing portfolio.

ENGL 1000-3: Introduction to Creative Writing
Tina Brown Celona

This course will expose beginning writers to a range of stylistic experimentation in recent poetry and prose works. Students will be expected to complete frequent writing assignments, including short interpretive papers on assigned reading as well as creative projects. Active participation in class discussion will be an important component of the course. Class time will be divided between workshop and discussion of readings, with more time devoted to critiquing student work toward the end of the quarter and more attention to readings in the opening weeks. Topics we will investigate include identity constructs, genre, the poetic line, the sentence, rhyme and meter, writing "set," audience, and textual apparatus.

Texts:

The End of the Story, Lydia Davis

My Life, Lyn Hejinian

The Real Subject, Keith Waldrop

The Owl and The Goose on the Grave, John Hawkes

Bad, Bad, Chelsey Minnis

A Magic Book, Sasha Steensen

The Sonnets, Ted Berrigan

Nomina, Karen Volkman

The Anchor Book of New American Short Stories, Ed. Ben Marcus

English 2002: Creative Writing: Adventures in Poetry
Eleni Sikelianos

We will concentrate on crucial questions of technique: image, sound, condensation, line break, etc. With these elements in hand, we will dedicate ourselves to the idea of the poetic experiment: how to delve into and play with the material of language in face of

and in relation to the materials of the world and the self. With those ends in mind, we will be looking at what some tribal, 20th century, and contemporary poets have been up to in the last few hundred years. Required texts will include: *Technicians of the Sacred*, *Postmodern American Poetry: A Norton Anthology*, Cole Swensen's *Noon*, Mark McMorris's *The Blaze of the Poui*, and Lisa Jarnot's *Ring of Fire*.

ENGL 2011: Creative Writing-Fiction
Sara Veglahn

COURSE DESCRIPTION:

This fiction workshop explores techniques and aspects of craft and the possibilities offered by different narrative forms. We will read selections of classic and contemporary writing for inspiration and points of departure and also think about the practical concerns of how fiction is edited, published, and read. Our engagement with the content of the course will be achieved through various writing experiments and exercises, workshops and active class discussion, brief analytical writings, and a final portfolio of work.

ENGL 2200: English Literature II
Anne Greenfield

In this course, we will survey English literature from the seventeenth and eighteenth centuries, with a particular emphasis on how *violence* was depicted during these eras. We will analyze a robust selection of plays, poems, and novels, tracing myriad forms of violence (including sexual violence, gender/class/race-related violence, and political violence) as we identify the political, cultural, and aesthetic impetuses for these portrayals.

ENGL 2402: Later Romantics
Benjamin Kim

This course is on the second generation of British Romantic writers, and covers the time period between 1812 and 1829. If the first-generation Romantics were formed by the American and French Revolutions, the second-generation Romantics were formed by the Napoleonic Wars and their aftermath. Tied less to Enlightenment thinking than their predecessors, the second-generation Romantics pushed the themes of the imagination, individuality, revolt, and revolution to extremes. In addition to poetry by John Keats, Percy Shelley, Lord Byron, Felicia Hemans, and John Clare, we will read prose by Thomas de Quincey and Jane Austen, who serves as a transitional figure between the two generations.

Course requirements: two papers (3-5 pp., 5-7 pp.), short response papers.

ENGL 2708: The Ethics of Poetry (Sophomore Tutorial 3971)
Ann Heide

This course will examine the ethical engagement and responsibility present within the composition and criticism of poetry. We will look at contemporary discussions of the ethical projects of 20th and 21st century poetry, and propose modes of response to and responsibility for ethical engagement in the poetic task. Examining Charles Reznikoff's *Holocaust* and Carolyn Forché's anthology of the poetics of witness, this course will examine the ethical imperatives of writing as a survivor, writing as an observer, and writing as a 'volunteer.' Looking at these three modes of responsibility within the context of the relationship between the self and the other, we will seek to explore if all writing must take on this task of the ethical imperative, or if it is specifically a poetic project.

ENGL 2709: Beyond “Reality”: Graphic Novels and Multicultural Mythologies
Christopher Teuton

CLASS HOURS: M-W, 2-3:50

This course exposes students to worlds inhabited by mountain spirits, the Dream Lord, post-apocalyptic survivors, tricksters from around the world, and the time-traveling descendants of slaves. We'll consider the ways writers grounded in traditional belief systems—African, Native American, and Chinese—push the boundaries of reality to create a fascinating new type of multicultural literature and hybrid worldviews. Among the issues to be considered are: the conflict and potential connection between science and traditional spirituality, the changing meanings of realism in the computer age, the psychology of magic, competing cultural conceptions of time and causality, the blurring of history and memory, and the political perils and possibilities of a truly multicultural society. Our mixed media approach will include reading novels by Octavia Butler, Leslie Silko, and Leslie Feinberg, and immersing ourselves in the wildly popular genre of graphic novels, including the iconic *Sandman* series and Gene Luen Yang's award-winning *American Born Chinese*.

ENGL 2741: American Jewish Literature; American Jewish Immigrant Fiction
Adam Rovner

This course surveys over 100 years of American Jewish immigrant narratives beginning with the great exodus of Eastern European and Russian Jewry at the end of the 19th century and ending with recent arrivals from Israel and the former U.S.S.R. Canonical works by central authors reveal the great successes of Jewish immigrants alongside their spiritual failures. A selection of novels, short stories, and poetry in English and in translation from Hebrew and Yiddish demonstrate the multilingual character of the Jewish experience in America. Ultimately, the story of Jewish immigration emerges as an American rags-to-riches story that all immigrant groups share. Familiarity with Judaism is not necessary for this class.

ENGLISH 2751: American Literature Survey II
Sidra Wahaltere

In this survey course focused on American literary realism and naturalism, we will examine what it means to be American at the turn into the twentieth century and how various authors represent the changing American landscape in fiction. In particular, we will analyze fictional representations of racialized and gendered endeavors to pursue success in the U.S during a period marked by increasing industrialization and urbanization, Jim Crow laws, changing gender roles, and xenophobia. Authors are likely to include William Dean Howells, Frank Norris, Abraham Cahan, Charles Chesnutt, Edith Wharton, Stephen Crane, Kate Chopin and Zitkala Sa. Course requirements: active student participation, reading quizzes, analytical essay, final exam, and research project. This course meets the pre-1900 American literature requirement.

ENGL 2815: Principles of Rhetoric
Professor: Ann Dobyns

“Rhetoric is concerned with the state of Babel after the Fall”
Kenneth Burke

What is rhetoric? Why do first-year writing instructors talk about rhetoric, but philosophy professors do not? What do reporters mean when they talk about a politician’s rhetoric? What do we mean when we say something is just “rhetoric”? What is Burke talking about? Why is an English professor teaching a class in rhetoric?

This class will address these questions. In addition, we will discuss why studying rhetoric is worthwhile, why it was one of the primary liberal arts in classical education for over 2000 years, what its relationship is to the field of ethics, why it commonly used as a pejorative term, and why so few colleges and universities have Departments of Rhetoric? We will also learn the principles of rhetoric and the application of those principles to the discourses of politics, law, the media, and literature.

ENGL 3001: Adv Creative Writing Poetry
Bin Ramke

THE CONTAMINATION OF GENRE: A POETRY WRITING/READING SEMINAR

It is interesting that the terms “corrupt,” and “defile” arise in defining the word “contaminate,” whose origin is “touch,” *tangere*. *Noli me tangere* is not a useful motto for writing of any sort, but I would like us to consider how poetry in particular is not viable under notions of purity. To this end I require that each member of the seminar have some (at least one) definable other discipline which figures prominently in the researches leading to the poems she presents. Further, in presenting your own work to the seminar,

you will be required to present context(s) within which that work can be best approached. This might involve giving us brief essays to read, or short films to watch, music to hear, or pictures to see, before presenting to us the contaminated poems themselves.

The concept of “code-switching” is usefully suggestive here: by moving back and forth between languages, new codes might be opened and exploited into poetry. “Languages” is to be considered broadly in this context.

TEXTS:

Reginald Shepherd, ed. LYRIC POSTMODERNISMS. Counterpath Press, 2008)
978-1933996066

Stephane Mallarme. FOR ANATOLE’S TOMB. NY: Routledge, 2003.
0-415-96767-8

Mei-Mei Berssenbrugge. I LOVE ARTISTS. U of California Press, 2004.
0-520-2461-2

Donna Stonecipher. THE COSMOPOLITAN. Coffee House Press, 2008.
978-1-56689-221-6

(These are optional texts—choose one to purchase)

Joanna Drucker. FIGURING THE WORD. Granary Books, 1998.
978-1887123235 (possibly available from Thames and Hudson)

Adelaide Morris. SOUND STATES: INNOVATIVE POETICS AND ACOUSTICAL TECHNOLOGIES. U of North Carolina Press, 1997.
978-0807846704

ENGL 3011: Exploring Fiction: an Undergraduate Writing Workshop **Laird Hunt**

This is an advanced fiction workshop for students who have completed at least one (preferably two) intermediate fiction workshops and are able (see below) to demonstrate their preparation for what should be dynamic and rigorous weekly proceedings. While careful examination/discussion of your work will be at the center of our deliberations, we will also be exploring a variety of literary and theoretical writings that (hopefully) bust paradigms, interrupt orders, rewrite histories, and just generally upset the apple cart of standard received notions of the literary status quo. Writers we will look at to fuel our conversation and inspire our own writing efforts will include Virginia Woolf, Selah Saterstrom, Dumitru Tsepeneag, and Nicholson Baker. Workshop participants will be asked to make oral presentations on their current writing interests and obsessions.

Participants must have taken a prior writing workshop to enroll in this one.

ENGL 3320: ORAL LITERATURE/ORALITY IN LITERATURE
Maik Nwosu

Course Description

The term “oral literature” generally refers to narratives and poems (including songs) performed and disseminated orally from one generation to the other. Oral literature is, in some respects, the foundational ‘text’ of written literature. Some of the questions that we will therefore explore in this course are: How did oral literature develop? What are its types and their characteristics? How has oral literature been shaped by time and place? How is it distinct from as well as related to written literature? To answer these questions, we will explore different forms of oral literature – from the traditional (such as folklore) to the contemporary (such as spoken word poetry). We will also study the use of orality as a literary device in written literature. Our studies will involve the examination of material and texts from different parts of the world.

ENGL 3731: Topics: American Romantics and Radicals
Clark Davis

COURSE DESCRIPTION: This course covers the period of religious, philosophical, social, and political reform that runs from about 1830 to the beginning of the Civil War. In addition to the expected focus on romantic ideas about nature, self-reliance, etc., we will look at the volatile contexts that surround and nurture these ideas. Utopian social reform, the women’s rights movement, abolition, temperance, various health movements- -this is a fascinating and extremely influential period that has given us many of the ideas we take for granted in America today.

TEXTS: *A Transcendentalism Reader*; *Walden* (Thoreau); *The Blithedale Romance* (Hawthorne); *Narrative of the Life of Frederick Douglass* ; *The Portable Walt Whitman*; *Uncle Tom’s Cabin* (Stowe)

ENGL 3743: Modern Jewish Literature; Modern Hebrew Literature in Translation
Adam Rovner

This course offers a survey of some of the most significant works of modern Hebrew literature available in translation. Students will consider how the development of Hebrew literature has contributed to the formation of contemporary Israeli identity, and how the conflicts that define the turbulent history of Israel are treated in works by canonical authors. The selection of diverse voices and literary materials exposes students to the social, political, and historical changes wrought by the rise of modern day Israel. Familiarity with Judaism or with Israel is not necessary for this class.

ENGL 3852: Poetic Meter and Poetic Form

Bill Zaranka

Are you intrigued/puzzled/intimidated by formal poetry? This is a course in poetic meter and poetic form. Some of the questions we will be attempting to answer are these: Why is it that most English-speaking poets wrote in meter and rhyme for so many hundreds of years? Why was the sonnet such an attractive form for poets such as Wyatt and Surrey and Sidney and Spenser and Shakespeare, and how did it happen that Shakespeare lent his name to an alternate form of the sonnet, when there was already a Petrarchan sonnet form that had been adopted by so many poets and perfected? Why do so many poets still write sonnets today? Why, on the other hand, is most of English poetry in blank verse, which uses meter but which eschews rhyme? Why did Milton despise rhyme? Why did Wordsworth write both rhyming and blank verse poems?

How do you “scan” a poem, and why would you want to? What’s a foot? Since so much of English poetry is written in iambic “feet,” why do we also see poems that use trochaic, spondaic, pyrrhic, anapestic, and dactylic feet, sometimes mixed in with iambic feet, all of these being what we call “metric” feet. Is meter the same as speech? Is meter more rhythmic or is speech more rhythmic? What happens when meter and speech are at odds with each other? Why is poetry pretty dull when meter and speech are not at odds with each other? Why is study of these matters relevant, even important? Once you’ve learned to scan, why is it absolutely necessary to then move to other issues, which are just as much a part of the prosody of formal poetry: the ways, for instance, that poets terminate lines, or “enjamb” lines so that they run over into the line that follows? Why do poets punctuate lines with pauses or caesurae? Is it true that almost every formal poem in English, except blank verse, is a combination of couplets and/or quatrains and or triplets/sestets? How simple! Once you’ve scanned a poem for its iambic pentameter beat, is there anything more to it? What if the beat isn’t iambic pentameter, but iambic tetrameter or iambic trimeter, or a mix of both, or what we might call ballad meter or hymnal meter? Why did Dickinson use hymnal meter in virtually every poem she ever wrote? Wasn’t that confining, compared to the big beefy iambic pentameter line, which you could fit so many more nouns and verbs and adjectives into? If so, then why are her poems so stunningly complex, brilliant and beloved?

OK, enough questions. In this class we’ll answer these questions. We’ll spend a lot of time projecting poems onto the whiteboard in front of class, first scanning, then looking for the larger patterns and variations mentioned above: “meter write large,” as one critic called it. Finally, we’ll be looking at not only graphic, but also alternative methods of scansion, including arguments intended to “rethink” meter, abolishing the foot in favor of the syntactical unit as a way of writing and reading verse, for example, or giving the pentameter the heave altogether in favor of free verse and “the variable foot.”

Beyond recognition and identification of metrical strategies, we may spend some time actually writing some formal poems for the fun of it, or for the fun of someday teaching it.

ENGL 3982: Writers-in-the-Schools Training & Residencies Syllabus
Internship Course **Credit Hours: 2-4 (variable, depending on contact hours)**
Eleni Sikelianos

Open to Graduate Students and Advanced Standing Undergraduate Creative Writing Majors. Prerequisites for undergraduate students: introduction to Creative Writing, one Intermediate Creative Writing Workshop in poetry or fiction, and either an Advanced Creative Writing Workshop (poetry or fiction) or permission of the instructor.

This course will operate mostly “in the field.” Following the models of California Poets in the Schools and Teachers & Writers Collaborative, we will be in training with poet-in-residence Jack Collom, observing him as he conducts a residency in Eagleton Elementary School. In addition, we will have our own meetings to discuss pedagogy, classroom practices and management, teacher-writer relations, and all other necessary logistical planning. Students will be expected to engage in planning meetings with a classroom teacher, and, by the fifth week of the quarter, begin their own residencies. Students will track student writings, and will help to compile, type and produce an anthology. This anthology will contain one piece of writing by every student involved in the residency. Our final week will be devoted to a school-wide reading and celebration of the students’ work.

ENGL 4000: Graduate Colloquium
Wednesdays: 12:00-1:50
Winter Quarter, 2009

W. Scott Howard
SH 387-E
303-871-2887
showard@du.edu
<http://www.du.edu/~showard/>

COURSE DESCRIPTION: A guided tour along the main streets, hidden alleyways, and neglected paths in and around ENGL Graduate-Ville, DU. Theoretical, methodological, practical, and anecdotal excursions to other destinations included. Requirements, options, guidelines, permissions: all negotiable, in due course. Space limited. Book early. Maps will vary—contingencies, desires, expectations, and serendipities notwithstanding.

COURSE URL: <https://portfolio.du.edu/showard>

TEXTS:

Stafford, Barbara Maria. *Visual Analogy: Consciousness as the Art of Connecting*.
Cambridge: MIT
Press, 2001. ISBN: 0262692678; \$26.00.

DU Bookstore: <http://www.dubookstore.com/denver/>

Other Documents: TBA, articles & essays.

English 4017: Travel Writing
Brian Kiteley

CLASS HOURS: M,W 2:3:50

This course is open only to graduate students in the English Department. This course fulfills the requirement for a workshop outside your genre for Creative Writing PhD students.

COURSE DESCRIPTION: Journalists, conquerors, missionaries, runaways, historians, anthropologists, philosophers, poets, and novelists have done it. This course will take a look at prose written after travel. It's a genre as old as the epic but still alive and kicking. The course will attempt to pin down some definitions of the genre. Napoleon took several hundred scholars with him when he conquered Egypt, intent on a comprehensive literary, archeological, architectural, and pictorial record of the country—for what purpose? To freeze it in time? To organize (and colonize) its history? Perhaps to differentiate it from France and Europe? It was a routine of travel writers to take along a handful of unnamed and often unmentioned extras, though rarely as many as Napoleon did. Two centuries later, Christopher Dickey (in his 1991 book *Expats: Travels in Arabia, from Tripoli to Teheran*) writes within view of the Iran-Iraq War in the 1980s: "From the rooftop pool of the Hyatt-Galleria apartment complex, thirty stories above the Dubai corniche, one could see ships in flame on the horizon and the clear blue of the sky stained with a spreading thunderhead of oil smoke." Both Napoleon and Dickey are after the same thing: the soul of another place and the definitions of their own nations and selves. This course will study travel and food, the uneasy relations between anthropology field writing and travel writing, and the idea at the heart of much travel writing, travel through human and family history.

TEXTS:

Francis Steegmuller, *Flaubert in Egypt*
Walter Benjamin, *Reflections*
M.F.K. Fisher, *Long Ago in France: The Years in Dijon*

Julia Child, *My Life in France*
Elias Canetti, *Voices of Marrakesh*
Michael Ondaatje, *Running in the Family*
Alphonso Lingis, *Trust*
Amitav Ghosh, *In an Antique Land*

COURSE PAGE: www.du.edu/~bkiteley/3017.html

ENGL 4125: OLD ENGLISH

Alexandra Olsen

English 4125 provides an introduction to the Old English language and to literary works written in England before 1066 AD. Because Old English literature is, in the words of Stanley B. Greenfield, "to all effects in a foreign language," students will be asked to read aloud and translate in class. There will be *weekly quizzes* to test students' knowledge of Old English grammar and vocabulary as well as their ability to comprehend a text AND a *final examination* covering the work of the entire quarter. Because it is often difficult to master a new language quickly, the "examination grade" for a student who has done all the work will never be lower than her or his grade on the final. Thus a superior record on the weekly quizzes and on oral work will count in a student's favor, but a lower average will not count against him or her. The "examination grade" will count for 2/3 of the final grade and a brief paper will count for the remaining 1/3. (The topic will involve both translation and interpretation.)

ENGL 4200: Early Modern Special Topic

Poetics & Historiography

Thursdays: 6:00-9:50

Winter Quarter, 2009

W. Scott Howard

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COURSE DESCRIPTION: In "An Apology for Poetry" (1595)—often cited as a text that epitomizes English Renaissance poetics—Sir Philip Sidney elevates poetry above philosophy and history, arguing that "the poet only bringeth his own stuff, and doth not learn a conceit out of a matter, but maketh matter for a conceit." Which theories of poetry and history (from England and the Continent) have the greatest influence upon Sidney? Which challenge Sidney's model? And how do other English dramatists, poets, and writers (women and men) work within and against that dynamic context of power relations among competing fields/forms of discourse & knowledge from Plato (c. 427-347 BCE) to Katherine Philips (1631-1664), Aristotle (c. 384-322 BCE) to Margaret Cavendish (1623-1673)? This class will investigate a major topic in the early modern era: the relationship between poetics and historiography. Beginning with Plato and Aristotle, students will study the works (both canonical and non-canonical) of Continental and English philosophers, poets and historians from the 13th through the 17th

century. The course will also involve examinations of recent scholarship, theory and criticism in the field. Students are requested to be prepared to discuss the following texts at the first meeting: Plato's *Republic*, Book X; and Aristotle's *Poetics*.

COURSE URL: <https://portfolio.du.edu/showard>

TEXTS:

Adams, Hazard, ed. *Critical Theory Since Plato*. 3rd ed. Fort Worth: Heinle, 2004. ISBN: 0155055046;

\$124.95. [Used copies available via Amazon, <http://www.amazon.com/>].

Bowerbank, Sylvia, and Sara Mendelson, eds. *Paper Bodies: A Margaret Cavendish Reader*. Toronto:

Broadview Press, 2000. ISBN: 1-55111-173-X. \$19.95.

Breisach, Ernst. *Historiography: Ancient, Medieval, & Modern*. 2nd ed. Chicago: The University of

Chicago Press, 1994. ISBN: 0226072789; \$20.00.

Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*. 2nd Ed. New York:

Routledge, 1994. ISBN: 0415106478; \$41.95.

Shakespeare, William. *King Richard II*. Ed. Charles R. Forker. London: Thomson, 2002. ISBN: 1903436338; \$14.99.

Engl 4213: Jacobean Tragedy

L. Bensel-Meyers

Course Description:

Using Marlowe's *Doctor Faustus* as a touchstone, we will explore the development of Jacobean Tragedy as a rhetorical response to the cultural and socio-political crises of early seventeenth-century England. Testing modern critical assumptions about these plays, we will explore just how "postmodern" these tragedies are in temperament. How did the skepticism of the time shape dramatic character as an element of class and gender inquiry? As incipient forms of modern mimesis, representatives of early modern literature, how do they invite "postmodern" readings? Why do female figures arise as central to the inquiry?

ENGL 4300: Enlightenment and its Aftermath

Professor Gorak

*2909/Sturm 386D

Sturm 4300

Course Description:

This is an advanced course with a heavy reading list. Intending students should aim at doing at least some of the reading during the break. We shall be looking at some of the leading Enlightenment genres, figures, and ideas beginning with Bayle's revisionist

dictionary, Pope's mock scholarly edition, and George Turnbull's very serious proposals for a liberal education. By the end of the course, we shall tackle two figures who in very different ways have assimilated and transformed Enlightenment thinking: Stendhal and Holderlin.

Teaching methods: lecture and discussion, with—one hopes—more of the former than the latter. I would like if possible to hear presentations on more recent views of the Enlightenment offered by Althusser, Bourdieu, Habermas and so on.

Assignments: Presentation and Term paper

Texts: TBA, according to availability but expect Pope, Voltaire, Diderot, Holderlin and Stendhal among others; *The Enlightenment is a European movement so we shall look at European works* as well as British ones.

Eng. 4830: Seminar in Teaching
Ann Dobyns

Required for all new PhD students in English, this is the second course in the year-long Professional Development Seminar intended to introduce and/or refine the teaching of college English. The winter term will explore some of the issues surrounding the teaching of English in college today, including some of the theoretical debates shaping our profession.

We will discuss questions such as the following: What does it mean to teach college English? What are the rhetorical demands placed on today's professors? How do these demands change in response to theoretical shifts in the study of literature and writing? Through critical reading, writing, and discussion of current pedagogical and theoretical debates, you will be asked to plan one of the classes you will be teaching next year, and by the end of the course, you will write a syllabus and rationale for the works you have chosen and approach you are using.